

3-D FILM ARCHIVE

Search this site

Home	Contact Us	Archive History	3-D Myths	Lost 3-D	3-D Holy Grail	What Killed 3-D?	3-D Comic Books
Widescreen Documentation	First Year of Widescreen Production	First Year of Stereophonic Motion Pictures	Hondo				
Dial M for Murder	Creature from the Black Lagoon	House of Wax	Kiss Me Kate	Dragonfly Squadron	The Bubble		
3-D Rarities	The Mask	Gog	First 3-D Feature - 1922	3-D Features and Shorts 1952-1962			
3-D Features and Shorts 1966 - 1997	September Storm and Harmony Lane	It Came from Outer Space					
Those Redheads from Seattle	Cease Fire	The Maze	Sangaree	Binaural or Bust	First Year of Stereo Records		

What an incredible article and pictorial. Fans of 3-D and Creature will love reading this!!!

Best wishes -- Julie Adams

October 18, 2012

An In-Depth Look at CREATURE FROM THE BLACK LAGOON

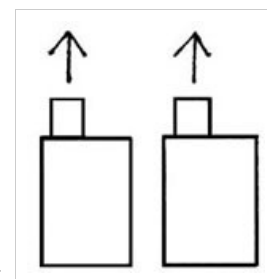
by Bob Furmanek and Greg Kintz



It has been nearly 59 years since CREATURE FROM THE BLACK LAGOON premiered in dual-strip 35mm polarized 3-D. The feature's storyline and the iconic Gillman have been covered elsewhere numerous times and will not be repeated here. Instead, we will concentrate on the 3-D history of this title, and examine in detail how well the original presentation is delivered via the 3-D Blu-ray format. Click on certain images to expand.

Arch Oboler's independently produced BWANA DEVIL had its world premiere in Hollywood on November 26, 1952 and set the box-office on fire. Following the phenomenal success of the first 3-D feature film in color, every studio in Hollywood made plans to jump on the 3-D bandwagon.

Universal-International had started working on its own 3-D camera system in January of 1953. Clifford Stine, David Horsley, Fred Campbell and Eugene F. Polito developed a dual-camera rig that, unlike the Natural Vision system which had two cameras facing an angled mirror, placed a pair of Mitchell cameras side by side with one camera inverted. A Selsyn motor was utilized to interlock the focus controls. Two different rigs were built; one for medium/long shots and another for close-ups. Jack Arnold remembered the resulting equipment as a "big monster," but one that worked perfectly. Filming of THE STRANGERS FROM OUTER SPACE began on February 4 and the production was shrouded in secrecy. The cast and crew signed a "loyalty pledge" stating they would not divulge the nature of



the plot.

Newly titled IT CAME FROM OUTER SPACE, the studios first 3-D feature opened on May 27, 1953. Composed for the aspect ratio of 1.37:1, it was the first 3-D film projected in widescreen at the World Premiere in Hollywood. Motion Picture Daily wrote, "The screen developed by Universal-International has a 1.85:1 aspect ratio with a textile base, sprayed with an aluminum solution to provide a 4-to-1 light magnifying factor. It is curved on a 90 foot radius." The combination of 3-D, widescreen and three-channel stereophonic sound provided the audience with an immersive experience and effectively ushered in the "New Look" in motion pictures.

WINGS OF THE HAWK was their next 3-D production, this time in Technicolor and composed for 1.85:1 widescreen with stereophonic sound. Filming commenced on March 28 and was completed mid-May. At that point, the studio shut down to prepare all departments for 100% widescreen production.



As of May 28, CREATURE was planned for Eastman color as well, with the underwater scenes to be shot in black and white and tinted blue as a cost-saving device. However, when filming began on October 6, the plan had been dropped. Surviving Kodachrome images show how the Gillman would have photographed in color.

MEETING AND REVIEW OF PRODUCER'S PICTURE ASSIGNMENTS

May 28, 1953

In attendance: William Alland, William Goetz, Ed Muhl, James Pratt, Gil Kurland, Ray Crossett, Robert Palmer, Ernest Nims, P. R. Guth

BLACK LAGOON:

It was decided that this picture would be done in color (Eastman) and 3-D with an allocation of \$650,000. (total cost).

The present story was discussed and the general outline for some story changes was agreed upon, and also the different and modified Gill Man will be incorporated in the revised script. W. Goetz' suggestion of shooting the underwater scenes in black and white, with subsequent printing with technicolor blue tint process, was considered as extremely satisfactory and will be adopted, thereby effecting an appreciable saving in operating cost.

Following are the estimates as based on the present second draft screenplay (before any of the contemplated revisions in script which will be made):

B. & W	2-D	\$536,220.	(without cast)		
Eastman	2-D	611,145.	"	"	
B & W	3-D	595,755.	"	"	
Eastman	3-D	717,930.	"	"	

MEETING AND REVIEW OF PRODUCER'S PICTURE ASSIGNMENTS

July 21, 1953

In attendance: William Alland, Ed Muhl, James Pratt, Gil Kurland, Ray Crossett, Robert Palmer, Ernest Nims, P. R. Guth

BLACK LAGOON:

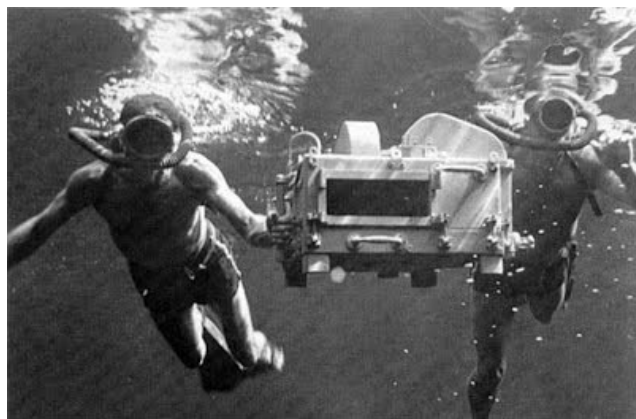
Writer Harry Essex finished the revised second draft screenplay July 18 - (7 weeks). Writer is still assigned, making some corrections. Alland will check with E. Muhl and J. Pratt as to the acceptance of the present revised second draft screenplay for production.

Alland and Kurland will immediately check the progress and status of the form of the monster and also have color slides made.



While CREATURE was still in pre-production, Jack Arnold helmed his second 3-D feature, THE GLASS WEB. This excellent, under-rated 3-D classic began filming on June 23 and starred Edward G. Robinson, John Forsythe and Kathleen Hughes, "That 3-D Sensation of IT CAME FROM OUTER SPACE."

The studios huge camera rig was not practical for the underwater photography so Clifford Stine devised a unique solution to the problem. Two small Arriflex cameras were placed in a compact, watertight housing. Arriflex cameras were not in wide use in Hollywood in the 1950's; most cameramen felt that such a small camera was not "good enough" for Hollywood films. But Stine was advanced in his thinking, and when he found that the small camera was suited to the job, he used it—with very good results.



(Continued)

NEED LONG UNDERWATER SHOT OF GILLMAN & KAY
Diving fast thru dark water - gillman holding Kay under one arm - camera moves down with action as gillman takes Kay under rock ledge into grotto - they exit - words come on over scene & exit -

Other words come on over scene & exit -

INTO THE WATERS OF HIS DOMAIN

...DIAGONAL DESCENDING WIPE TO

CLOSE UNDERWATER SHOT AT BOTTOM OF LAGOON
Williams & gillman rolling over & over in fight - words come on over scene -

WHERE MAN MAY FOLLOW

Other words come on over scene & exit -

ONLY AT HIS PERIL!

...DISSOLVES INTO

NEED CLOSE UNDERWATER SHOT NEAR FOREST OF RISSOMBER
Williams f.g. with spear - motions to head b.g. with camera - head moves forward - takes flashlight picture - Williams fires harpoon at camera from spear - words come on over scene & exit -

AMAZING IN 3-DIMENSION

...DISSOLVES INTO

LONG SHOT EXT. STORMY OCEAN (NIGHT)

LUCAS SPEAKS - He get her!

DEEP DEEP DEEP

INTO THE WATERS OF HIS DOMAIN

WHERE MAN MAY FOLLOW

ONLY AT HIS PERIL!

AMAZING IN 3-DIMENSION

CREATURE marked the second collaboration between star Richard Carlson, producer William Alland, director Jack Arnold and writer Harry Essex. They had worked well together on IT CAME FROM OUTER SPACE and the studio was hoping that lightning would strike twice. Frank Lovejoy was originally cast in the lead but asked to be let out of his contract to appear in MEN OF THE FIGHTING LADY for MGM.

Jack Arnold made the aesthetic choice to place the underwater scenes very deep within the stereoscopic window, giving the viewer a sense of limitless space – and unknown danger – to the Gillman's underwater domain. Director of Photography William E. Snyder converged various seaweed, fish and flora at the stereo window; being careful they would not leave the screen and enter the theater space. The emphasis was on deep, not "in your face." The preview trailer made mention of this important aspect to the 3-D presentation. Keep this in mind when we discuss the 3-D image on the Blu-ray.

Filming was completed in the first week of November. As the film was in post-production, U-I's publicity department went to work. They designed a series of teaser ads which helped to prepare moviegoers for a new type of monster from the studio that had cornered the horror market in the 1930's. They also selected seven scenes from the movie to be used in a View-Master display cabinet utilized in theaters throughout the country. Even though it was promoted in the pressbook, these promotional reels were never issued. Below are the scenes that were selected for the reel.

3-D "View-Master" Display Cabinet

(FOR 3-D PLAYDATES ONLY)

The cabinet holds three permanently attached viewers, each containing seven scenes mounted on a revolving reel. Patron presses lever to change scenes. Cabinets are 48" long, 1" high, 10" deep, and may be fastened to lobby walls or mounted on stands. A metal frame provides convenient space for 17" x 20" display card.

YOU BUY THE CABINET WITH THREE VIEWERS OUTRIGHT FOR \$24.50 EACH, F.O.B. NEW YORK CITY. SET OF THREE REELS (EACH CONTAINING SEVEN SCENES) FOR INSERTION IN VIEWERS, ARE AVAILABLE SEPARATELY, ALONG WITH DISPLAY CARDS.

ORDER CABINET, REELS AND PRINTED DISPLAY CARD FROM YOUR NATIONAL SCREEN SERVICE BRANCH.

NATIONAL TIE-UP WITH "VIEW-MASTER" 3-D CAMERAS
(SEE IN ADVERTISING)

Singer's Inc. manufacturers of "View-Master" 3-D cameras, viewers and reels, have filed in their 3-D reels with "CREATURE FROM THE BLACK LAGOON". They will provide each theater with a gratis set of reels in 3-D from the picture. Dealer inserts the reel in viewer and holds the camera to take in and see a "3-D Preview of CREATURE FROM THE BLACK LAGOON".

Arranges for a special display of "View-Master" equipment in your lobby or in your auditorium. Get all your "View-Master" dealers together for a cheap newspaper advertising plan. The lowest local rates. Get your reels for the public to view the picture's equipment both of your theater and of camera shop. Shows also the possibility of all dealers cooperating with you in handling a 3-D photograph contest. Award prizes of Singer's equipment and reels for your nearest 3-D photograph. For additional information contact John E. Root, Advertising Mgr., Singer's Inc., Box 445, Portland, Oregon.

LEAD OFF YOUR CAMPAIGN WITH THESE SOCK "TEASER" ADS



TEASER-1

Ad Mat Teaser-1
28 Lines—2" x 1 Col.



TEASER-2

Ad Mat Teaser-2
28 Lines—2" x 1 Col.



TEASER-3

Ad Mat Teaser-3
28 Lines—2" x 1 Col.



TEASER-4

Ad Mat Teaser-4
28 Lines—2" x 1 Col.



TEASER-5

Ad Mat Teaser-5 60 Lines—2" x 2 Col.



TEASER-6

Ad Mat Teaser-6 60 Lines—2" x 2 Col.



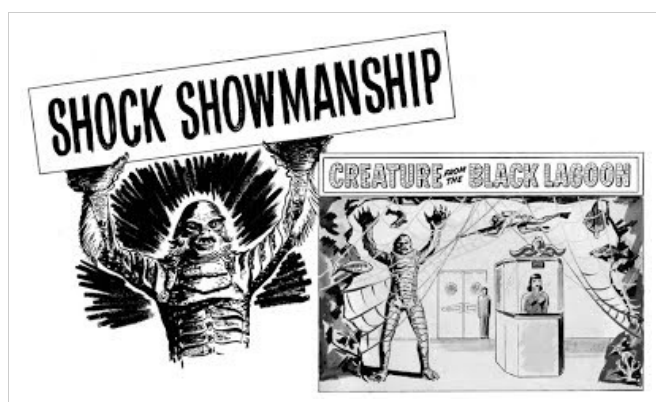
TEASER-7

Ad Mat Teaser-7 60 Lines—2" x 2 Col.



TEASER-8

Ad Mat Teaser-8 60 Lines—2" x 2 Col.



COMPOSITE 3-D EFFECT STILLS



U-I offers a set of three 8 x 10 black and white stills specially prepared to give a 3-D effect. The figures in the photographs are made to appear as though they were projecting out of the screen.

These stills are great for blow-ups in your lobby, for display in store windows and for publicity planting. They suggest a 3-D effect at nominal cost without the extra labor of mounting special cut-out segments in relief, etc. ORDER SET OF THREE 'CREATURE FROM THE BLACK LAGOON' 3-D EFFECT STILLS NOS. P19, P20, P21 FROM EXPLOITATION DEPARTMENT, UNIVERSAL PICTURES CO., INC., 445 PARK AVENUE, NEW YORK 22, NEW YORK.

They also prepared a full line of 3-D posters. However, at the last minute, these designs were scrapped and they opted to distribute snipes for the 2-D posters instead. The only original poster to have 3-D text actually printed on it was the 14x22 window card.

The first sneak preview was held on January 7 at the United Artists Theater in Los Angeles. 134 viewers took time after the screening to fill out the comment cards and 96 liked the use of 3-D in the film. It's interesting to note that 10 people mention the lack of color.



Milicent Patrick, from the studio make-up department, was tagged "The Beauty Who Lives with the Beasts" and sent on a New York promotional junket to ballyhoo the film. She had designed the Creature and also created the masks used in ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE. On February 12, she took part in the gala World Premiere held at the 2,700 seat Broadway-Capitol Theater in Detroit. The following night, CREATURE opened in 3-D widescreen as a special midnight horror show at Butterfield theaters throughout Michigan. The response was overwhelming and far exceeded the studios expectations. Plans were made to distribute the film on a regional saturation basis.





CREATURE was offered to exhibitors in both 2-D and 3-D versions and its 3-D distribution was mixed. Many of the large downtown theaters played it stereoscopically, while the neighborhood and second-run theaters played it flat. As an example, it opened in New York City in 3-D at the 3,664 seat Paramount Theater on Times Square on April 30. When it opened citywide May 20 on the RKO circuit as the supporting feature with the 3-D PHANTOM OF THE RUE MORGUE, it was shown flat.



RKO

THEATRE

TODAY

STARTS WIDE-SCREEN

**SHRIEKING! SHUDDERING!
SHATTERING! THE WEIRDEST
NEW DOUBLE-HORROR
SHOW OF ALL TIME!**

IT MAULS! IT RIPS!
IT VANISHES!...
MAMMOTH!...
MONSTROUS! WAS IT
MAN OR BEAST?

PHANTOM OF THE RUE MORGUE

KARL MALDEN
CLAUDE DAUPHIN
PATRICIA MEDINA

in Warner Color

CASTING BY
COL. STEAM
HAMILTON
2316 ST.
58th ST.
80th ST
REGENT
ALHAMBRA
BROOKLYN
FORDHAM
CHESTER
FRANKLIN
ROYAL
CASTLE HILL
MARBLE HILL
PORT JEFFERSON
M.T. VERNON
NEW ROCK
NEW YORK
W.H. PLAINS
YONKERS
WESTCHESTER
KEMMORE
DYKER
PHOSPHOR
TILYCU
MADISON
BUSHNICK
GREENPOINT
ALBANY
ALBANY
KEITH'S
ALBANY
KEITH'S



'CREATURE' FROM THE BLACK LAGOON

RICHARD CARLSON
JULIA ADAMS
RICHARD DENNING

TERRIFYING
MONSTER OF
THE AGES!
every man his
mortal enemy
and a woman's
delicious prey!

TRIPLE THE
THRILLS IN 3-D

RANGE
AND
EXCELLENCE

GENERAL
ENTERTAINMENT
CORPORATION

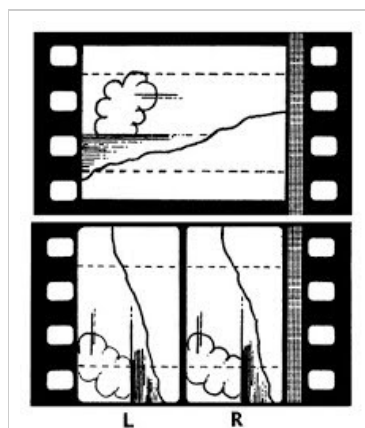


FIG. 2—Diagrams show conventional film frame (top) with wide-screen aspect ratio indicated by dotted lines, and the same frame area (below) with the twin 3-D images side by side as in the Nord System.

The Trend is On!

POLA-LITE SINGLE-TRACK SYSTEM RENEWS INTEREST IN 3-D EXHIBITION

POLA-LITE perfect 3-D projection is now yours for only \$150...INSTALLED ON YOUR PROJECTORS!

POLA-LITE has engaged industry's finest technical staffs ALTEC SERVICE CORP. and RCA SERVICE CO., INC. to supervise complete installation of your Pola-Lite units.

Five Big Features Now Ready On New Pola-Lite 3-D

- From Universal International: "CREATURE FROM THE BLACK LAGOON" and "TARA, SON OF COCHISE"
- From 20th Century-Fox: "GORILLA AT LARGE"
- From United Artists: "SOUTHWEST PASSAGE"
- In Pathécolor: "GOG"
- In Eastman Color

This is the seven-passed marvel of the Pola-Lite 3-D System. This attachment offers complete flexibility in running both your 2-D or 3-D programs.

For the exhibitor POLA-LITE cuts expense—no projectionist instead of two—no extra carbon or electricity rates—no special rewinding equipment needed!

For the patron POLA-LITE means maximum 3-D enjoyment—no interruptions—greater eye comfort with single-strip film—no two points to get out of alignment.

Now your theatre can have POLA-LITE 3-D Single Strip System for only \$150 together with a minimum order of 4,000 POLA-LITE Glasses in a period of one year.

Phone, Write or Wire: Al O'Neale, Pola-Lite, 19 Becker Street, New York 6, N. Y.

POLA-LITE 3-D SYSTEM

Or Contact Your Local National Film Service Branch

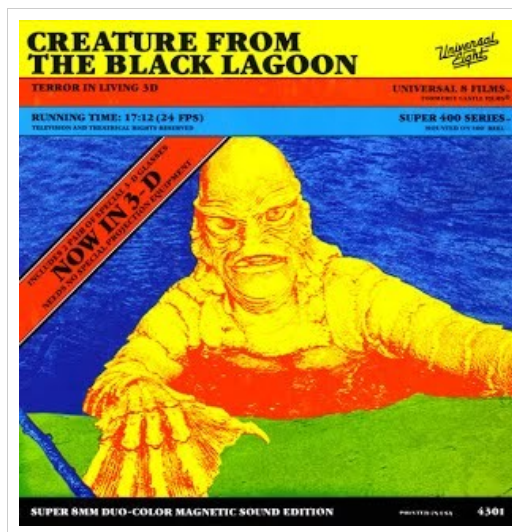


In October 1971, HOUSE OF WAX was re-issued to great success in the single strip, side by side Stereovision system. The following year, Universal made plans to reissue both CREATURE and IT CAME FROM OUTER SPACE theatrically. The plans were dropped and the new prints did not appear in theaters until 1975. Unfortunately, they opted to utilize the anaglyphic red and blue encoding process instead of the far superior polarized system. With anaglyph, prints would typically have varying degrees of crosstalk (ghosting), and lacked the sharpness of the original dual strip prints.

Why did Universal perform this visual downgrade on one of their iconic monster titles? Compatibility. Unlike dual and single strip 35mm polarized presentations, anaglyph could be shown on any screen and use any projector. All that was needed were the cheap anaglyph glasses. Looking at this decision from a positive standpoint, a good number of Gillman fans who had missed the original 1954 release were able to see the film in a form of 3-D. The only trade off was the poor quality presentation.

In 1976, 16mm anaglyphic prints were created for the many colleges and film clubs around the country. Color timing, which is vital to proper anaglyph 3-D, often varied from print to print. The following year, Castle Films/Universal 8 released a 17 minute version for the home market. Their promotional literature made the claim, "Since the original CREATURE was released in 1954, the 3-D process has come a long way. In fact, the Universal 8 version, which was taken from the original negative, is more strikingly real than ever."

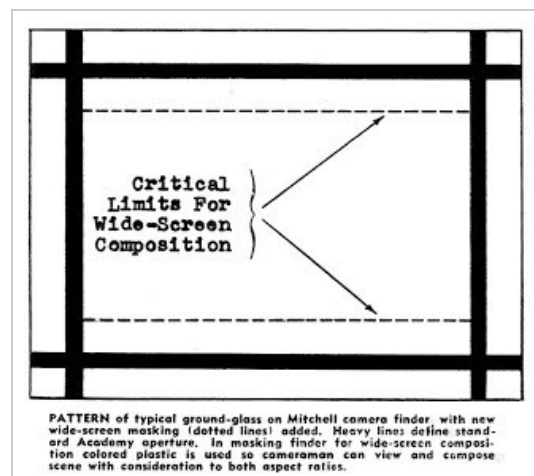
I don't think I'd agree with that last statement, but the film did come with a "new plastic lifetime storage case." At least when the anaglyph faded, the print would be well protected.



Over the past forty years, Universal has been booking anaglyphic 35mm prints into repertory theaters. However, the prints are usually faded and the quality of the 3-D is greatly diminished. New prints have been struck several times since 1972, but they too are taken from a fading anaglyph negative.

In conclusion, the anaglyphic versions of CREATURE are a FAR cry from what was originally seen by theater audiences in 1954.

THE SHAPE OF CREATURE



THIS IS CINERAMA had opened to great success and critical acclaim on September 30, 1952. Over the next several months, every major studio was experimenting with some form of widescreen presentation. RCA demonstrated a new widescreen to exhibitors specifically designed for 3-D on March 24. The "New Era of Screen Dimensions" had begun.

On February 4, 20th Century Fox announced that all future studio productions would be in CinemaScope. Paramount was the next to announce their 100% widescreen policy on March 24 with Paravision 1.66:1 as their house ratio. Universal-International went with Wide-Vision 1.85:1 on March 28; MGM with 1.75:1 on April 3; Columbia announced 1.85:1 Vitascope on April 6 and Warner Bros. went 1.85:1 on May 7. The last holdout, Republic, finally went widescreen on August 15. By that time, every studio had abandoned 1.37:1 and widescreen composition, ranging from 1.66:1 to 2.00:1, had become the new industry standard. However, to insure a steady flow of product for all exhibitors worldwide, the films were still protected for 1.37:1 by composing with a view-finder similar to what is shown to the left. Many of these early widescreen films have not been seen in their intended aspect ratios since the original theatrical play-dates.

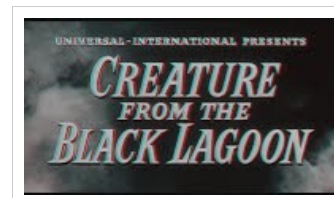
Major theaters began installing the new screens in the summer of 1953. A December 5, 1953 survey of 16,753 operating indoor domestic theaters showed that 80% of downtown theaters and 69% of neighborhood theaters had installed widescreens. In total, 58% of all U.S. theaters had gone widescreen by the end of 1953. The conversion was slow in the Southern and North central parts of the country and that's why the films were still protected during photography for the standard Academy ratio. Additional information on the dawn of widescreen can be found on this page, [Early Widescreen](#).

On April 18, Boxoffice reported that Universal was analyzing the 3-D and widescreen trends and any new productions were put on hold. Studio personnel were asked to take their vacations in May. Filming resumed on June 3 with BORDER RIVER and THE GLENN MILLER STORY. The studio had now adopted 2.00:1 as their house ratio and all future productions were composed for widescreen. This policy was applied to shorts, cartoons and newsreels as well.

One element that makes the intended aspect ratio of a film like CREATURE so important is the fact that even though directors and DP's were protecting for the standard ratio, they were not always careful. They knew it would only be seen in 1.37:1 in the smaller theaters that had not yet converted. Therefore, some mistakes might appear at the top of the frame, such as a telephone pole which can be seen briefly in the background while they are in the depths of the Amazon.

Remember that theatrical widescreen was the primary intent when these films were in production, not the 16mm rental market or future television broadcasts. That's why it is SO important to respect the filmmakers vision and present them in the correct aspect ratio. We were able to provide documentation to Universal which insured that CREATURE was finally mastered in widescreen for this Blu-ray release.





DIPPING INTO THE LAGOON

Assessing the overall 3-D presentation of CREATURE FROM THE BLACK LAGOON on Blu-ray is a bit tricky and requires a bit of perspective.

Perspective... as in if you have only seen CREATURE in anaglyphic red/blue 3-D, rest assured this is a dramatic improvement. For decades, fans have longed to see it in a superior 3-D version. Now with the recent advances in 3DTV technology and the 3-D Blu-ray standard, we finally have the capability to see the Gillman in high quality / 1080p per eye 3-Dimensions. It took almost sixty years, but we have finally come full circle.

One important factor affecting the overall image quality is the use of intermediate footage for fades and dissolves. This dupe footage is edited directly into the left/right camera negatives from cut to cut, thereby eliminating a visual jump in quality by suddenly appearing mid-scene. In other words, the intermediate footage lasts from the scene preceding to the scene immediately following the optical. Some of these shots can last well over one minute in duration. The dupe footage in CREATURE for the opticals has been there since day one.

With these factors in mind, this is easily the best CREATURE has ever looked on home video. This is not surprising, given it was culled from the original left/right 35mm negatives and given a 4K per eye transfer.

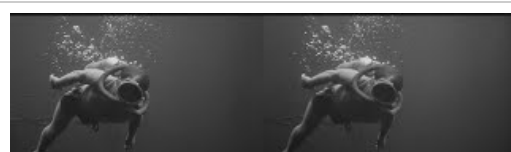
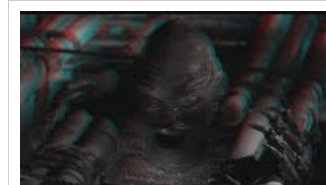
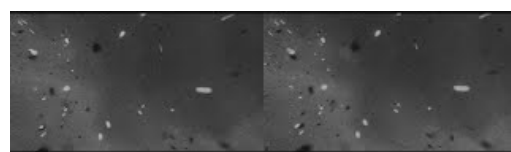
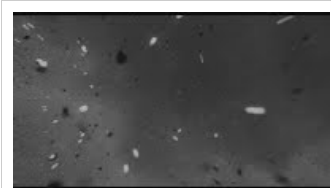
For reviewing purposes, most images from the 3-D Blu-ray are provided from the right side along with two different 3-D viewing options.

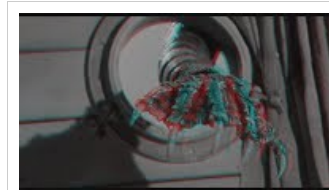
* Right / Left cross-eyed view: For those who can cross their eyes and view stereoscopic images, this method offers glasses-free, ghost free, light loss free 3-D viewing.

* Black and white anaglyph (red/cyan): This provides a 3-D image that highlights alignment and convergence, as well as some aspects of the left / right panel matching (timing). The blue lens is for the right eye.

Please note that CREATURE was NOT released in anaglyph nor is it presented on the 3-D Blu-ray as anaglyph.

These images have been created for comparison purposes only.





A CRITICAL LOOK

After the initial wow factor subsides, perspective comes back into play. Is this an optimal presentation and is this the definitive 3-D version? Regrettably, it is not.

Those who are familiar with stereoscopic photography know that any geometric stereo distortions/misalignment should be corrected. These distortions may sometimes be inherent in the original photography or could be a result of misaligned elements. Depending on the severity, these distortions can often cause eyestrain.

Misalignment per 3-D Blu-ray



Alignment Correction per 3-D Film Archive



Vertical misalignment is the most well-known 3-D distortion. Human beings view stereo using horizontal parallax, given our eyes are displaced horizontally. But vertical misalignment forces our eyes to adjust in a way they are not normally accustomed to doing. In a worst case scenario, this type of misalignment forces our eyes to move up and down instead of left and right. How well a person can handle these problems depends on both the severity of the distortion and the tolerance of the given viewer. Some are able to handle this eyestrain better than others. In addition, there are other types of 3-D distortions that can affect our viewing experiences as well, making some shots or sequences difficult to view. Quite often, the viewer will have a feeling that "something isn't quite right" even if they don't know what is causing the problem. Sadly, even today's digitally shot main-stream 3-D features still suffer from occasional misalignment errors.

The CREATURE Blu-ray often has a number of mild geometric 3-D distortions throughout. Thankfully, they tend to stay on the mild to moderate end of the spectrum most of the time. When these misaligned sections are shown briefly, they can be easy to overlook. However, there are a number of scattered but brief occasions where these issues are much worse.

It is worth mentioning again that tolerances for these types of issues will vary from person to person and depend on the severity of the misalignment. But in all cases, these distortions cause your eyes to function in a way in which they are not accustomed to.

Misalignment per 3-D Blu-ray



Alignment correction per 3-D Film Archive



For this new release, Universal has done a shot by shot re-converging of the entire feature. What this means is where subject material was originally placed in the "stereo window" has now been altered. Sometimes for better, sometimes for worse. Most of CREATURE was originally kept behind the stereo window, with the exception of the obvious "off-screen" 3-D effects. With the re-converging of the entire feature, primary subject matter is now often placed at the stereo window. Possibly it was done to reduce ghosting on those 3DTVs which have less than ideal 3-D cancellation?

The issue here is that any stereo window adjustments should be done very carefully, as the original stereoscopic composition is being altered. A case in point: In the original dual 35mm 3-D presentations, the underwater scenes were truly DEEP, with divers and Gillman often behind the stereo window. In many of those scenes, bits of seaweed and underwater reeds were placed at or slightly out of the stereo window. In the new Blu-ray, with the underwater scenes now re-converged, the divers are now placed "at" the stereo window, and anything placed in front of them is now thrust outside of the stereo window. And if said reeds or seaweed were already placed out of the window, and the stereo re-converging is excessive, which it was for the underwater scenes, then these foreground effects can now easily cause eyestrain.

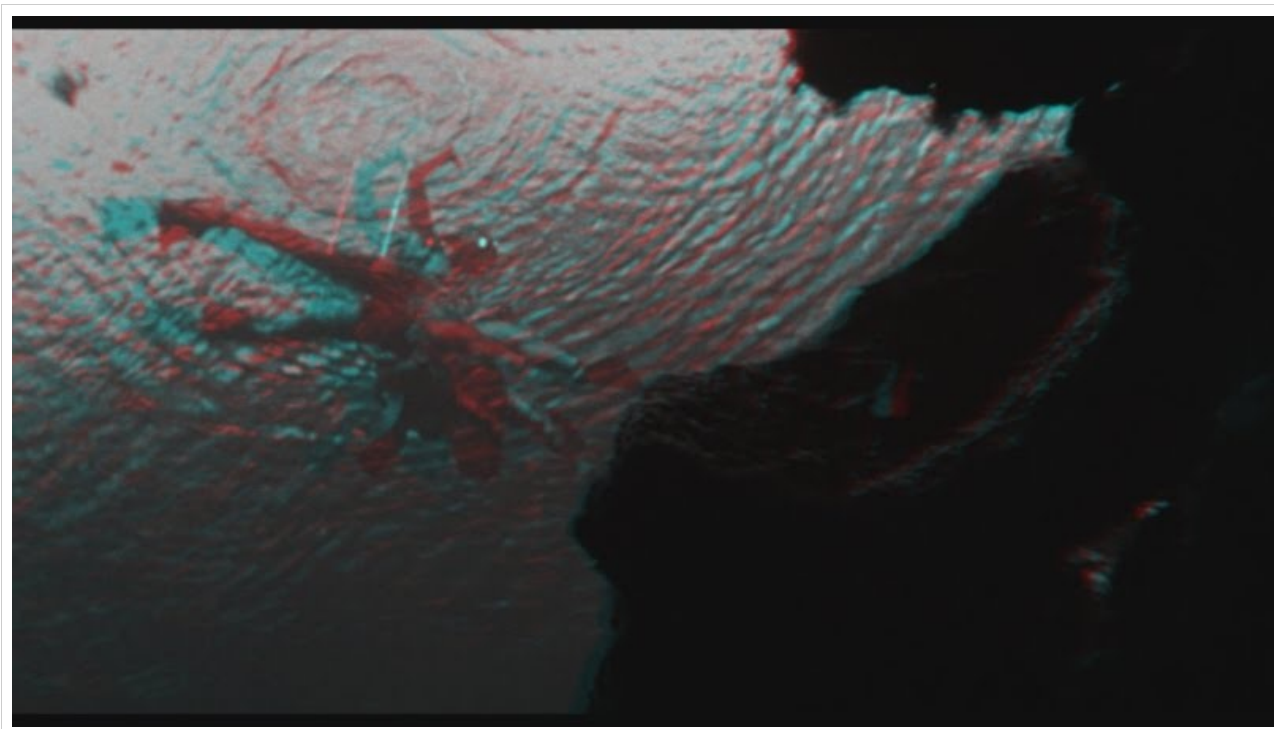
Home theater Forum reviewer Kevin Koster originally had [this initial assessment](#) of the underwater scenes:

"Watched some of Creature 3D on Thursday night. The 3D is quite effective, much more so than I remember from watching the theatrical anaglyph presentation in the late 1970s or early 1980s at my school. My problem with it is that it's very much the "poke in the eye" variety of 3D - particularly during the underwater shots where the reeds are pushed way to the foreground while the Creature swims behind them. When things get pushed that much to me in this process, it really is hard for me to watch."

At first I thought this reviewer might be more sensitive to off-screen effects as I've read and trusted many of Kevin's previous reviews. But after I saw what had been done to the underwater scenes with the altered convergence, his criticism made sense.

Here are two different shots only eight seconds apart illustrating the changes that have been made to the original 3-D convergence. Note how the stereo window was originally placed on the rocks in the foreground.

Convergence as Originally Shown in 1954



Modified Convergence as Implemented on the 3-D Blu-ray



With the new underwater convergence, "deep" is now "in your face" 3-D.



In addition, while most of the underwater scenes have now been pushed forward, the above water convergence for certain scenes will suddenly jump far back behind the screen, as though the technician re-converging the film occasionally overlooked a shot or two in the process. There are also cases where (above water) primary subject material is now placed outside of the stereo window when it was originally placed behind the window.

In short, the above water re-converging and tracking on primary subject matter is also sometimes inconsistent and not without issues.



There are also a few reversed 3-D images throughout the feature which could have been easily corrected. Thankfully, they are brief.

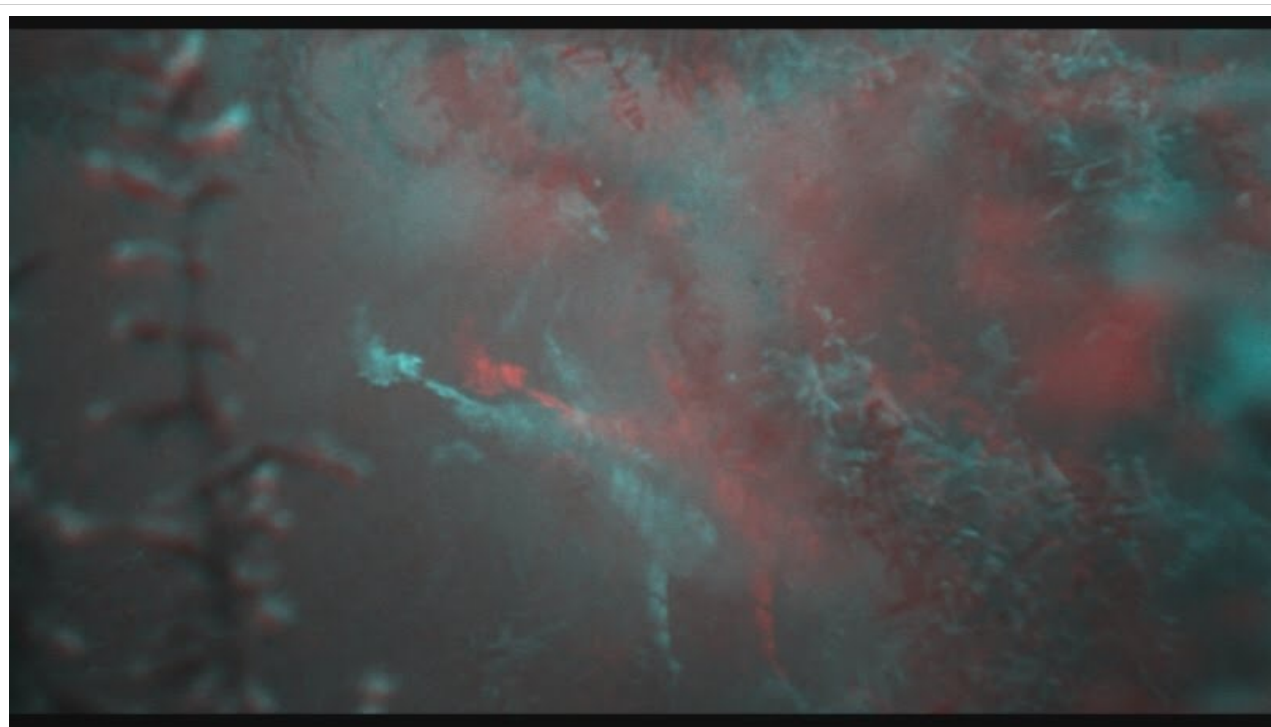
Reverse 3-D Shot per Blu-ray



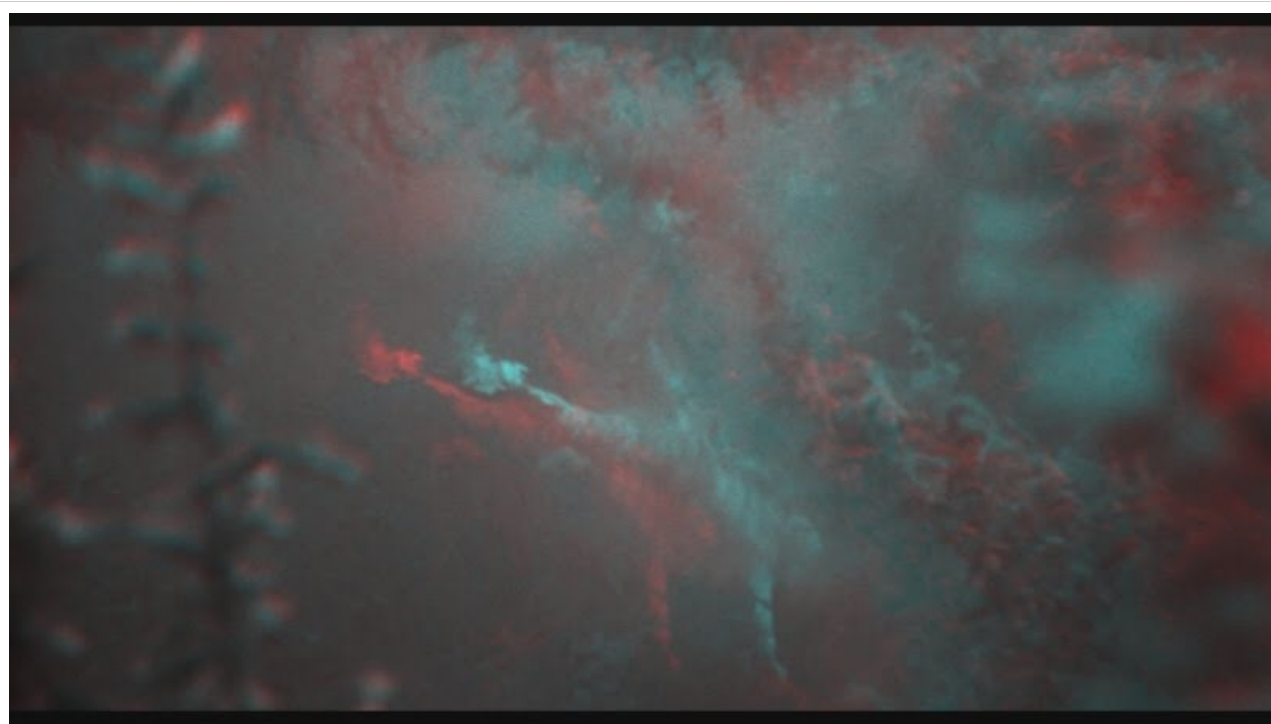
Reverse Shot Corrected per 3-D Film Archive



Reverse 3-D Shot per Blu-ray



Reverse Shot Corrected per 3-D Film Archive



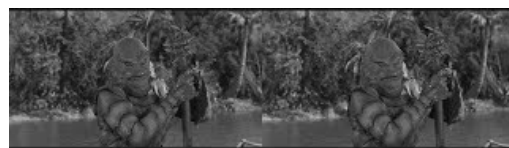
If you see any instances of ghosting/crosstalk on your display, please note this is NOT an issue with the original photography, restoration, or 3-D Blu-ray authoring. Vintage stereoscopic movies have a much wider - and more natural - parallax, compared to most modern 3-D films which will exhibit fewer ghosting artifacts as a result of minimized depth. Many of the current active display LCD and LED 3DTVs do not meet cinema L/R cancellation levels and as a result, may exhibit "ghosting" with certain more demanding 3-D scenes. Passive polarized displays usually are closer or equal to having cinema grade cancellation levels, while DLP active display devices typically exceed 3-D cinema cancellation specs and are considered essentially ghost-free.

EVALUATION SUMMARY

Once again, the word that best summarizes the 3-D Blu-ray presentation of this title is perspective.

For those that have never seen this film in 3-D, we still give this disc a recommendation. CREATURE FROM THE BLACK LAGOON is a classic which ranks among the finest stereoscopic features of the Golden Age.

With that being said, could it have been much better? Without a doubt, yes.



Bob Furmanek is an award-winning producer, writer and motion picture archivist/historian.
He is available for research and consultation work with respect to 3-D and aspect ratio information.

Contact Bob at:

ThreeDarchive@yahoo.com

PHOTO GALLERY

NEVER BEFORE ON

UNDERWATER
SCENES ... IN



THE SCREEN!

AMAZING!
EXCITING!







Alert, All-Out Showmanship In 3-D Selling Will Get Results--Simonelli

By Charles Simonelli
Eastern Advertising and Publicity Department
Manager, Universal Pictures Co.

As the first 3-D picture to feature underwater photography as well as the standard "horror" ingredients which had brought such marked success to Warner's "The House of Wax" and our own "It Came From Outer Space," our selling of "Creature From the Black Lagoon" is a very good example of what can be accomplished by alert, all-out showmanship in selling a picture. It is no longer a secret that "Creature From the Black Lagoon" is one of Universal's outstanding box office attractions, a fact which some may have questioned when we first put the picture into release last February.

To provide the first national promotional impact on "Creature From the Black Lagoon," we utilized the services of Millicent Patrick of our studio makeup department who was tagged "The Beauty Who Lives With the Beasts." Miss Patrick came to New York where she was interviewed by the syndicated press and appeared on network and radio shows as well as participating in the Detroit World Premiere at the Broadway Capitol Theater and the territorial openings in the Butterfield circuit last February.

We developed a highly effective merchandise manual on "Creature" to be used by exhibitors in executing their promotional campaigns. All the proven promotions which had previously been used to sell "horror" films were incorporated in the manual with many new selling angles.

Gaining our first important experience on the picture in the record-breaking Detroit World premiere and the Detroit territorial saturation openings, our Sales Department decided to set 25 additional territorial saturations on the picture to be launched with a combination television, radio and newspaper advertising campaign.

TV Used in 100 Situations

To date, an actual count shows that we have used television in the combination campaign in more than 100 situations.

Life Magazine came along with the picture after it went into release and started to attract national attention, devoting a three-page layout to the Gill Man monster and Julia Adams.

For our part, our experience in handling such monsters as "Frankenstein," "Dracula," "The Wolf Man," and more recently, the "Xenomorph" from "It Came From Outer Space," served us to good advantage in selling "Creature." We made a special television subject featuring famous monsters from the Hunchback of Notre Dame through "Frankenstein," "Dracula" and winding up with the Gill Man from "Creature." The subject received considerable play.

AQUARIUMS IN YOUR LOBBY

Dealers in tropical fish and aquarium supplies in general should be interested in this picture which shows many underwater fish. As part of the tie-up, offer dealers the opportunity of displaying aquariums of tropical fish in your lobby. Add dealer credit cards. The aquariums will add an interesting touch, particularly if you place them behind a 40 x 60 display. Cut out an aperture in the display through which the fish may be seen. Add decorative touches to suit your needs.

WEBBED CLAW IN LOBBY

The webbed claw-like hand of the Gill Man is discovered in a strata of limestone in the upper reaches of the Amazon. (Still No. 2 illustrated herewith may be ordered from EXPLOITATION DEPARTMENT, UNIVERSAL PICTURES CO., INC., 445 PARK AVENUE, NEW YORK 22, NEW YORK.)

Contact art schools, classes in sculpture, or anyone you can without too much expense, to recreate the claw protruding from its bed of rock. Ordinary modeling clay will do. Potters clay will harden and though brittle will be practical for use, provided it is not handled. Most practical method, of course, is to use potters clay and have a local ceramic outfit "fire" it so that it is more practical for handling. Use the display of the Gill Man's hand for advance bally in your lobby.



INCOMPLETE DRAWING

Can you FINISH this drawing of the CREATURE FROM THE BLACK LAGOON?

The studio artist who designed the original Creature From The Black Lagoon has started this drawing but never finished it. Ask newspaper readers to take a lead pencil and finish the creature according to their own ideas. If you can sell this as an advance contest gimmick, it must be used BEFORE the newspaper publishes any ad or publicity mats showing the creature. Contestants can come down to your lobby to get tips on how the monster looks. Order 2 col. BLACK LAGOON UNFINISHED DRAWING MAT from Universal Pictures Co., 445 Park Ave., New York 22, N. Y.



VALANCES, FLAGS, BADGES for lobby showmanship

RICHARD CARLSON
JULIA ADAMS

CREATURE FROM THE BLACK LAGOON

RICHARD CARLSON
JULIA ADAMS

DELIVER FLUORESCENT SECTIONAL VALANCE

Made of glowing fluorescent satin with alternating lettering and flowing stripes. Can be used in advance to lobby and under your marquee during your run. ORDER ANY LENGTH YOU NEED AT THE SPECIAL PRICE OF \$1.50 PER FOOT (MINIMUM 10 FT.)

NEW GREAT 3D THRILL ADVENTURE HIT

9 x 12 FLUORESCENT FLAG

Twill fabric on a flag in your color or mounted against maroon wall or in lobby. Brilliantly colored. Single faced. \$17.50, double faced, \$34.50.

ORDER ALL BANNER ACCESSORIES FROM

NATIONAL FLAG CO.
43 WEST 21ST ST., NEW YORK 10, N. Y.

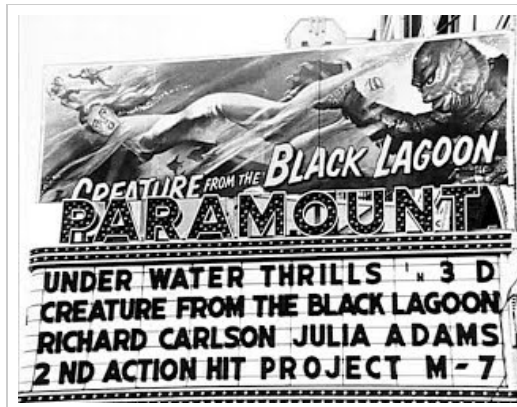


U-I Sets Regional Starts For 3-D 'Black Lagoon'

NEW YORK—Universal-International will open "Creature From the Black Lagoon," 3-D horror film, on a regional saturation basis this month and next at Boston, Chicago, Des Moines, Indianapolis, Minneapolis, Omaha, Kansas City, San Francisco, Milwaukee, Seattle, Atlanta, Birmingham, Dallas, Houston, San Antonio, Austin and Amarillo.

The picture was given a prerelease showing Lincoln's birthday at the Broadway-Capitol, Detroit, and cracked a house record. It was played on the Butterfield circuit immediately afterwards.

Heavy promotional campaigns are planned.



YOU sell the Amazon's uncharted waters!

YOU swim through a world unseen by human eyes!

YOU witness a death struggle in the deep!

YOU are trapped in the grips of the Black Lagoon!

Produced in U.I.'s Success-tradition to follow in the BOX OFFICE foot steps of "FRANKENSTEIN," "THE WOLF MAN"... "PHANTOM OF THE OPERA"... "DRACULA"

UNIVERSAL-INTERNATIONAL presents

CREATURE FROM THE BLACK LAGOON

STARRING RICHARD CARLSON · JULIA ADAMS

WITH RICHARD DENNING · ANTONIO MORENO · NESTOR PAIVA · WHIT RUSSELL

BOFFO in BOSTON!
Comprising "Best of the River" in Boston, Toronto, Salt River, Cleveland, Miami Beach, N.Y.

A CLICK in CLEVELAND!
Topped "Best of the River" in Cleveland, Akron, Youngstown, Canton.

A DILLY in DETROIT!
Set all-time 1st house records in Grand Rapids, East Lansing, Kalamazoo, Saginaw, Monroe, Flint, Pontiac.

TERRIFIC in TEXAS!
Topgrosses in Dallas, Ft. Worth, San Antonio, Houston, St. Paul.

IT'S GEORGE in GEORGIA!
2 terrific weeks Paramount Theatre, Atlanta.

"THE CREATURE" GETS BIGGER and BIGGER EVERYWHERE!

CREATURE FROM THE BLACK LAGOON

STARRING RICHARD CARLSON · JULIA ADAMS
WITH RICHARD DENNING · ANTONIO MORENO

Story by JAC. ARNOLD · Screenplay by HARRY LEE · Directed by ROBERT ROSS · Based on "THE LAGOON" by a Universal International Author

TERRIFYING CREATURE FROM A LOST AGE
every man his mortal enemy... and woman's beauty prey for his strange passions!

AVAILABLE IN BOTH 3D and 2D

CREATURE FROM THE BLACK LAGOON

Date: Febr. 27, 1954
Prod. No. #1750


MUSIC COPYRIGHT DEPARTMENT
UNIVERSAL PICTURES COMPANY, INC.
New York
Music Compositions Recorded in _____

A Production entitled: "CREATURE FROM THE BLACK LAGOON" Feature
Subsequent
Re-release

Recorded by: UNIVERSAL PICTURES COMPANY, INC. at UNIVERSAL CITY, CALIF.
By: JOSEPH SCHLESINGER

Title of Composition	Composer	Publisher	Extent	How Used	Time
REEL I					
1. MAIN TITLE	Herman Stein	Union Music Distributing Co.	Entire	Inst. b.g.	1:08
2. PROLOGUE	"	"	"	"	1:47
3. THE WEDDED HAND	"	"	"	"	1:50
4. THE DIVER	Henry Mancini	"	"	"	1:04
5. MARINE LIFE	"	"	"	"	1:13
REEL II					
6. THAT HAND AGAIN	Herman Stein	Union Music Distributing Co.	Entire	Inst. b.g.	1:16
7. ALMOST CAUGHT	Hans J. Salter	Salter Pub. Co., Inc.	"	"	1:14
8. DIAGON'S FAILURE	Henry Mancini	Union Music Distributing Co.	"	"	1:40
9. UNKNOWN RIVER	"	"	Partial	"	1:03
REEL III					
10. TALK OF THE MERMAID (Mr. Peabody and the Mermaid)	Robert H. Dolan	Univ. Music Corp. Rights - Robbins	Partial	Inst. b.g.	1:59
11. SALVAGE OF THE LADY LUCK (City Beneath the Sea)	Wilton Rosen	Union Music Distributing Co.	"	"	2:02

When You're
SELLING 3-D
use the Advertising that
SHOWS 3-D!



DISPLAY CARD of your COMING ATTRACTION

3-D Transparencies on 35mm film

3-D VIEW-MASTER DISPLAY CABINET


Show 'em the real McCoy! Actual scenes of your coming 3-D attractions . . . in the same startling depth and natural realism of the pictures themselves!

Use VIEW-MASTERS . . . in your lobby (on extra one at children's height to avoid interference with adults), out front and away from your theatre! Specially-designed steel cabinets, with three viewers, each containing an identical set of seven 3-D scenes of the picture being advertised . . . permit three patrons at-a-time to preview your coming 3-D attractions! VIEW-MASTER sells to you for only \$24.50 and your only subsequent costs are

for the reels of 3-D transparencies at \$1.85 per set of 3 . . . and Display Cards at 60c each. The best possible 3-D transparencies for all major 3-D productions . . . supplied by N.S.S., will help sell your 3-D presentation!

The VIEW-MASTER has proven its sellability with more than 2,000 showmen from coast-to-coast . . . So get on the Showmanship Band Wagon TODAY . . . and contact your nearest N.S.S. Exchange for full information on the 3-D VIEW-MASTER.

MASTER Display Cabinet that SELLS 3-D as it SHOWS 3-D!


NATIONAL SERVICE EXCHANGE
SALES AGENT BY THE INDUSTRY

POSTER GALLERY

Despite the listing of 3-D posters in the pressbook, they were never issued. Presented here for the first time, unseen in nearly sixty years, are the original 3-D posters prepared by Universal's publicity department.

COMPLETE ACCESSORIES FOR 3-D ENGAGEMENTS

(2-D POSTERS AND ACCESSORIES ON BACK COVER)



TWENTY-FOUR SHEET



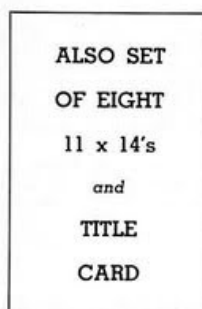
14 x 36



ONE SHEET



WINDOW CARD



SIX SHEET



THREE SHEET



Style A



Style B

TWO 22 x 28's

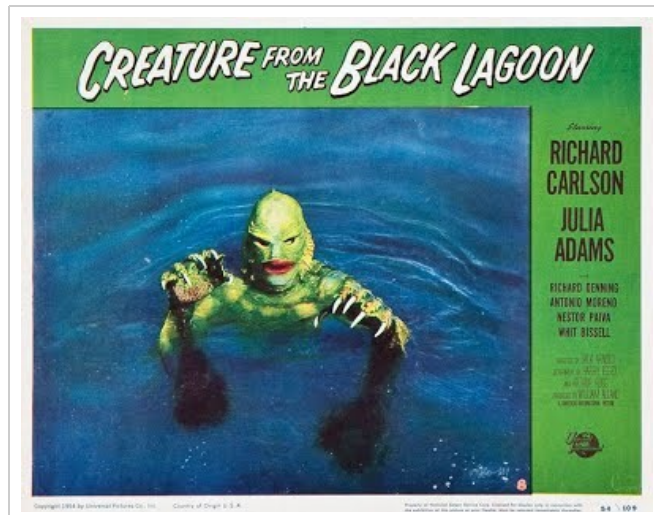


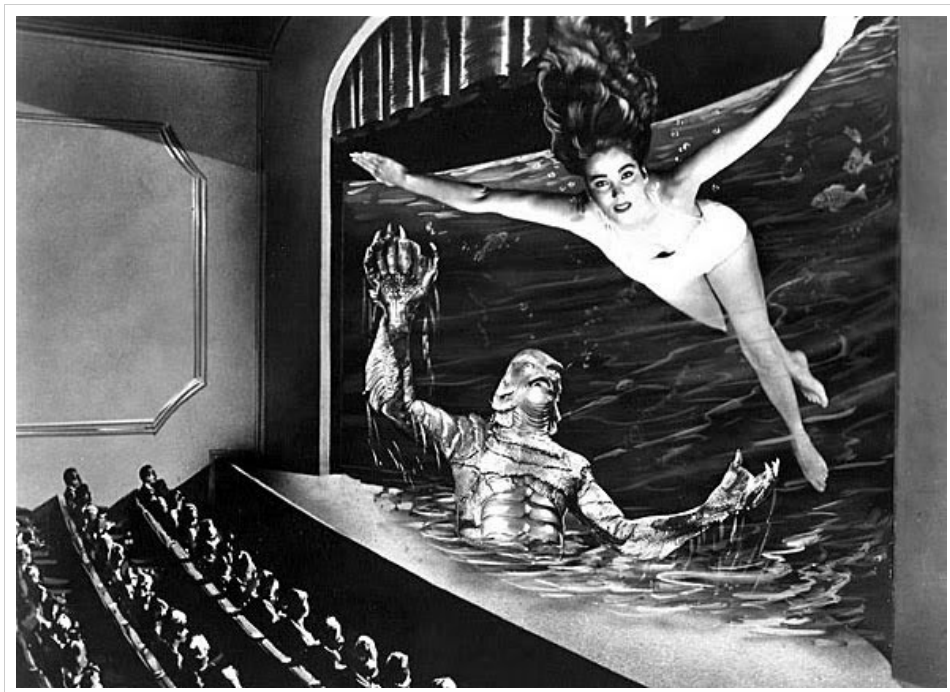
HERALD

ORDER ALL ACCESSORIES FROM
NATIONAL SCREEN SERVICE











All Contents © 2011-2018 3-D Film Archive, LLC. All Rights Reserved.

[Report Abuse](#) | Powered By [Google Sites](#)